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CBS-TV Photo

**MADISON TWIST:** It's like hula-hooping without hoops, this latest offspring of the year's biggest dance fad. You probably saw the Oct. 25 Garry Moore Show on CBS-TV with George Foster (above) leading dancers in the routine set to Columbia Records' lively "Madison Twist" (4-41855, 45 RPM), to which you can also do a twist-less Madison. Flip side has "The Raunchy Twist."

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BALLROOM DANCE MAGAZINE CHOOSES  
**THE BALLROOM COUPLE OF THE YEAR**



Jack Mitchell

**CHRIS VITUCCI and NANCY BODLE**

Their big moment was way back on the 2nd of January, when they won first place in the finals of the 13-week Ted Steele "Dance Party" contest series on WNTA-TV in New York. All year long we haven't seen a dancing couple more worthy of spotlighting than teen-agers Chris Vitucci of Brooklyn and Nancy Bodle of Riverdale, New Jersey.

Dancing is a family habit for both. Chris's parents, Gloria and Benjamin Vitucci, are dancing teachers who were Harvest Moon Ball All-Around Winners in 1950. Nancy's sister, Janet, was partner of Frederick Rust in the 1960 World Championship match in West Berlin, and in the Richardson Cup event at the Star Ball in London. Both Chris and Nancy are planning to enter college at mid-term.



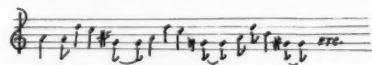
## NEW YORK'S "LATIN" SCENE, 1940-1960

### Part II of "History Lesson" on Development of Mambo and Cha Cha

BY ROBERT FARRIS THOMPSON

PHOTOS: JACK MITCHELL

The fact that mambo originated as a part of Afro-Cuban tunes, rather than as a tune itself, explains the rise of perhaps the central diagnostic of the dance—the *total breakaway*. In the early Forties when Orestes and Israel Lopez, the pianist and bassist in Antonio Arcaño's great band, were working out the rudiments of mambo — taking a *son-drenched*, tres guitar pattern like.



used as the foundation meter for hot, savagely swinging episodes of improvising—they were actually playing *danzón*, not mambo. This meant the heat had to be restricted to the final segment of the idiom, the so-called *tercer danzón*.

Jazz musicians are constantly rediscovering the work song, the blues and the field holler

in their work. In like manner the Lopez brothers had reminded the sophisticated dance band musicians of Havana of a valid province of the rural heritage of Cuban music. The brevity of the melodic phrases, the hypnotic stating and restating of a theme, the attention paid to the production of percussion, all pointed to an ultimate West African origin (most probably Nigerian), however mixed with the harmony of Andalusia.

What happened when these passages of archaic mambo were played? Writing in 1948, Manuel Cuellar Vizcaino observed: "in the frenzy of the (mambo) couples tend to separate and shake their bodies, each . . . in their own way savoring the charm of the music." The total breakaway, the trait that was to define the mambo, had surfaced. It is important to remember that the preceding passages of the *danzón* were danced in European embrace position. "Only when the *danzón* sizzled, at the end, did one separate from one's partner and search out alone the off-beats in contortions," Antonio Arcaño told me. The first two parts of the *danzón* were Continental, contemplative, the last active and percussive. When Arsenio Rodriguez, Dámaso Perez Prado and others hit upon the idea of liberating these hot passages from the conservative format of the *danzón*, amplifying them, and building them into a separate form

of music, the total breakaway likewise expanded and came to characterize the dance. Roger Pryor Dodge called the total breakaway an "innovation." Actually, it seemed to mark a "return" to classic West African procedure: on the Guinea Coast, "apart dancing" is so frequent that it is well-nigh taken for granted, and seems forever linked with a "hot" delivery of dance music. Hot riffing in the West African manner seems, indeed, to call for an equally hot style of total breakaway or "apart dancing" wherever it turns up in the Western Hemisphere. In the mambo it apparently led to the rise of the superb arm and hand movements. When one dances in the European manner (arm around partner), arms and hands are occupied. The total breakaway gave the arms back to the dancer and in so doing further heightened the African flavor of the dance, however hybridized, however blended.

Hot mambo riffing also called for other modifications of ballroom behavior. As a foremost mambo-ist, Andy Vazquez, told me: "the rumba box was awarded to perform at the fast tempos the mambo bands preferred. Something had to give." Horacio Riambau, who was dancing at La Polar in Havana when Orestes and Israel Lopez unleashed the mambo, led the way. "When I heard the

(Cont'd on page 23)

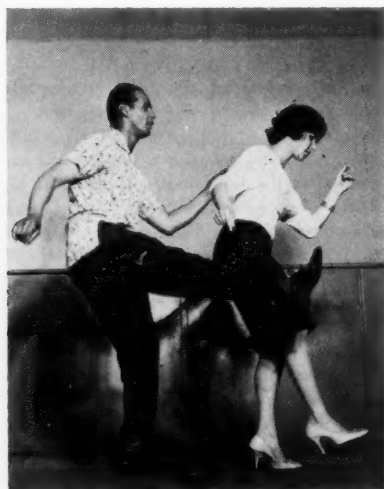


Photo 1: Joe Vega and partner in the Charleston-Lindy ancestor of Mambo.

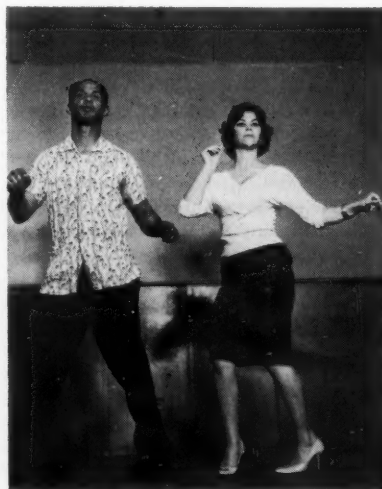


Photo 2: "Sugar Foot" was brought from the Savoy Ballroom to the Palladium.



Photo 3: From his Lindy days, Mambo-ist Joe Piro retains "The Smooch."

# THE FEZZIWIG BALL

*Ghost Takes Old Scrooge Back to  
Childhood Fun in This Excerpt  
From "A Christmas Carol"*

BY CHARLES DICKENS

"A Christmas Carol," composed during October and November, was published just before Christmas, 1843. This scene at the Fezziwigs' (along with the rest of the story) is set in a period of some fifty or sixty years earlier.—V.P.

As the bell struck "a deep, dull, hollow, melancholy ONE" — just as old Jacob Marley's ghost had predicted — "the curtains of his bed were drawn aside; and Scrooge . . . found himself face to face with the unearthly visitor who drew them."

It was the Ghost of Christmas Past — the first of three spirits to visit Scrooge. It takes Scrooge by the hand, and together they go back through time.

"They were now in the busy thoroughfares of a city . . . it was evening and the streets were lighted up . . . it was made plain enough by the dressing of the shops that here too it was Christmas again . . ." The Ghost stopped at a certain warehouse door, and asked Scrooge if he knew it . . .

"Know it!" said Scrooge. "Was I apprenticed here!"

They went in. At sight of an old gentleman in a Welsh wig, sitting behind such a high desk, that if he had been two inches taller he must have knocked his head against the ceiling, Scrooge cried in great excitement:

"Why, it's old Fezziwig! Bless his heart; it's Fezziwig alive again!"

Old Fezziwig laid down his pen, and looked up at the clock, which pointed to the hour of seven. He rubbed his hands; adjusted his capacious waistcoat; laughed all over himself, from his shoes to his organ of benevolence; and called out in a comfortable, oily, rich, fat, jovial voice:

"Yo ho, there! Ebenezer! Dick!"

Scrooge's former self, now grown a young man, came briskly in, accompanied by his junior-prentice.

"Dick Wilkins, to be sure!" said Scrooge

to the Ghost. "Bless me, yes. There he is. He was very much attached to me, was Dick. Poor Dick! Dear, dear!"

"Yo ho, my boys!" said Fezziwig. "No more work tonight. Christmas Eve, Dick. Christmas, Ebenezer! Let's have the shutters up," cried old Fezziwig, with a sharp clap of his hands, "before a man can say Jack Robinson!"

You wouldn't believe how those two fellows went at it! They charged into the street with the shutters—one, two, three—had 'em up in their places—four, five, six—barred 'em and pinned 'em—seven, eight, nine,—and came back before you could have got to twelve, panting like racehorses.

"Hilli-ho!" cried old Fezziwig, skipping down from the high desk, with wonderful agility. "Clear away, my lads, and let's have lots of room here! Hilli-ho, Dick's Chirrup, Ebenezer!"

Clear away! there was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezziwig looking on. It was done in a minute. Every movable was packed off, as if it were dismissed from public life for evermore; the floor was swept and watered, the lamps were trimmed, fuel was heaped upon the fire; and the warehouse was as

snug, and warm, and dry, and bright as ballroom as you would desire to see upon a winter's night.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young fellows whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook with her brother's particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her mistress: In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came anyhow and everyhow. Away they all went, twenty couple at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affection.

(Continued on page 22)



## QUICKSTEP -- (I)

### *Beginning a Series on the Most Popular of International Style Dances*

#### Introduction

BY ARTHUR H. FRANKS

#### "How To" Instruction

BY PHYLLIS HAYLOR

The following is taken from "A Pictorial Manual of Ballroom Dancing," edited by Arthur H. Franks, published by Museum Press, London. Reprinted by permission of Mr. Franks and Museum Press. Among the sources where this excellent book may be obtained in the U.S.A. is Dance Mart, Box 48, Homecrest Station, Brooklyn 29, N.Y. Price is \$5.75

#### Necessary Practical Preliminaries

Before starting to learn the actual steps in any of the English Style dances it is necessary to master a few preliminary basic details. These are described below in the simplest way possible, without technical jargon or complications of any kind.

#### The Hold — Man

It is in the first place very important to have a correct hold and good stance. These essentials can best be learned by a study of the two accompanying photographs, but some written instruction is also necessary. Stand upright with the body slightly braced, but be careful to avoid any tension. Keep the weight over the insteps and never over the balls of the feet, with the knees slightly relaxed, but certainly not bent. Turn the head very slightly to the left so that you are looking over your partner's shoulder.

Study Photograph 1 very carefully in order to see the way in which the arms are held. You will notice that they are well away from the body, with the elbows up and level with each other. The height at which the arms are held varies to a certain extent according to personal taste and physique, but whatever you do never raise your elbows too high, for this will cause fatigue, as well as hampering your balance.

Place your right hand firmly, but not with too much pressure, on your partner's back well under her left shoulder blade. Hold her right hand in your left in a comfortable position by allowing her hand to fold over the crook formed by the thumb and forefinger of your left hand.

Hold your partner so that she is very slightly to your right side.

#### The Hold — Lady

The stance for the lady is very similar to that of her partner, except that she leans slightly back. But take care not to overdo this leaning backwards. Place your left hand lightly on your partner somewhere around where his arm joins his shoulder. This position varies according to height and preference, but on no account ever allow your left hand to wander up towards your partner's neck. That may or may not look all right in a romantic dance scene from a film, but it is definitely not all right in good ballroom dancing. Your left forearm should rest lightly on your partner's upper arm.

#### The Walk

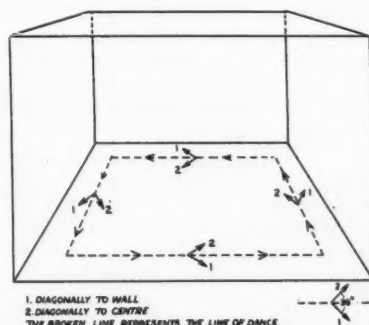
The technical books take up a great deal of space in their descriptions of the walk, and the professional student certainly needs to be able to analyze exactly what happens in each stage of this operation. The trouble is that most people, as soon as they get on to the dance floor, and are told to take a normal walking step, behave in a far from normal manner. They will perhaps reach tentatively forward with one leg, as though they were walking in the dark and in unfamiliar surroundings. Or they will reach out half sideways and half forward, like a full-back trying to tackle Stanley Matthews. The last thing they will do is to take anything remotely approaching a normal step.

Yet the best way in which I can describe the walk for beginners is to exhort them to step forward almost exactly as though they were walking along the street, except that as they are on a smooth floor, instead of a rough pavement, they can keep the feet in contact with the floor, or at least closer to it. This means in a normal step that the foot will go forward on the heel, and as the body progresses forward the heel will lower until the weight is over the front foot.

Both feet should be kept parallel, and not pointing outwards, and the leg should really stride out from the hip, straight forward in front of you. Take great care to avoid the pitfalls I have mentioned, for it is surprising how many beginners find great difficulty in keeping their feet parallel and making their legs move straight forward instead of

diagonally sideways. With practice you will soon "feel" yourself striding out from the hips, and then you can congratulate yourself upon having mastered one of the fundamental characteristics of the true "English Style" of dancing.

When moving forward, whether as lady or man, always try to keep your weight forward, towards your partner. This does not mean, of course, that you should tend to lean on your partner, but simply that your weight is forward, well over the front of your feet.



Naturally the backward walk does not come quite as easily, but it is by no means difficult. The main point to remember is that the leg should be stretched back from the hip—straight back, remember, not splayed out to the side—with the toe only in contact with the floor at the extent of your stride. Then, as your body continues to move back, so the foot will drop until it is flat on the floor. As the other foot passes it and in its turn also moves back, the toe of the "stationary" foot will rise until only the heel of the foot is in contact with the floor. As you practice this you should feel the instep stretch as the foot reaches back. The lady, here, with a foot constructed differently from that of the man, should feel that she is reaching out with the toe to such an extent that her instep is arched and only the tip of her shoe in contact with the floor.

Photograph 2 shows how you should look as one leg has finished its stride and the body is moving over it. Our couple here are displaying perfect balance, their feet well "under" them and not to the slightest extent splayed outward.

#### Rise and Fall

Another factor on which much has been written by way of technical dissertation is known as Rise and Fall. The beginner, and even the advanced dancer, as distinguished from the professional student, need not worry himself with technical details, however, for

(Cont'd on page 25)



## A sampling from John Clancy's "STANDARD AMERICAN FOXTROT"

A valuable volume for your ballroom bookshelf is *Standard American Foxtrot* by NYC teacher John Clancy (\$3.95, plus 25c mailing charge, Ballroom Workshop, 218 W. 47, NYC 36). In an early issue we'll publish an extended review. In the meantime, we believe Foxtrot enthusiasts will enjoy trying some of the figures and combinations included in this well-organized book.

From the more advanced material we have excerpted, with Mr. Clancy's permission, four "how to" sections. Familiarity with this instructional material is a prerequisite to dancing the portions given below of the Advanced Foxtrot Routine, which is the final feature of the book.

Abbreviations used in *Standard American Foxtrot* differ slightly from the first draft of "Ballroom Terminology," previously publish-



John and Kiki Clancy

ed in this magazine by the US Ballroom Council. (But, considering the campaign for standardization, it is encouraging to note the degree of similarity!) Here are the ones used by Mr. Clancy.

Bkwd, Backward; Fwd, Forward; DC, Diagonally toward center of room; DW, Diagonally toward the wall; R, Right foot; L, Left foot; R side, Step to right side on Right; L side, Step to left side on Left; LOD, Line of Dance; Q, Quick; S, Slow; CPos, Closed Position; OPos, Open Position; RSPos, Right Side Position; LSPos, Left Side Position.

### THE THREE STEP

(Syns.—"Running Steps," "Sets of Runs")

The Three Step is one of Foxtrot's most popular rhythm variations. It is at this point in learning to dance that we find ourselves in a much closer dance position, and the man realizes that he must employ a strong push-off from the balls of the feet and a definite forward chest lead to smoothly execute this movement.

Once the "quick, quick, slow" rhythm of the Three Step has been mastered, the dancer will find it possible to attempt many new and interesting Foxtrot Variations.

#### THREE STEP—Man

The Man always performs the Three Step progressing down the Line of Dance.

Steps	Cts.	
1.	Step forward on Left	1 Q
2.	Step forward on Right	2 Q
3.	Step forward on Left	3 S
(Right foot slowly follows through on Count 4.)		
4.	Step forward on Right	1 Q
5.	Step forward on Left	2 Q
6.	Step forward on Right	3 S

(Left foot slowly follows through on Count 4.)

#### THREE STEP—Lady

1.	Step backward on Right	1 Q
2.	Step backward on Left	2 Q
3.	Step backward on Right	3 S
(Left foot follows through on Count 4.)		
4.	Step backward on Left	1 Q
5.	Step backward on Right	2 Q
6.	Step backward on Left	3 S

(Right foot follows through on Count 4.)

(In Mr. Clancy's book, *Suggested Combinations* follow here.)

### THE FORWARD WEAWE

(Syns.—"The Feather Step," "The Step Outside")

The Forward Weave is a must for all good dancers. It is the Three Step with the Man stepping out into a side position on Steps 1 and 2 and then returning to Closed Position on the 3rd Step.

#### LEFT FORWARD WEAWE—Man

Step 1	L fwd into RSPos	Q
Step 2	R fwd in RSPos	Q
Step 3	L fwd into CPos	S

#### RIGHT FORWARD WEAWE—Man

Step 4	R fwd into LSPos	Q
Step 5	L fwd in LSPos	Q
Step 6	R fwd into CPos	S

The Lady does Steps 1,2,3 of a bkwd Three Step when the man is doing a Left Forward Weave; and does Steps 4,5,6 of a bkwd Three Step when the Man is doing a Right Forward Weave.

(Suggested Combinations follow)

### THE LOCK—Man

Remain in Closed Position throughout!

Step 1	L fwd in CPos	Q
Step 2	Cross Right tightly in back of Left. Rise on balls of feet	Q
Step 3	L fwd	S
Step 4	R fwd	S

### THE LOCK—Lady

Remain in Closed Position throughout!

Step 1	R bkwd	Q
Step 2	Cross Left tightly in front of Right. Rise on balls of feet	Q
Step 3	R bkwd	S
Step 4	L bkwd	S

The Lock is known by many names, most popular of which are "The Closed Cross" and "The Simple Terrace." However, to differentiate between the Lock and Terrace, we call this movement "The Lock" when performed as explained above. To do a "Terrace Step," the dancer repeats Steps 1 and 2 several times before doing Steps 3 and 4.

Example: "Six Step Terrace"—Do steps 1 and 2, then repeat Steps 1 and 2. NOW do Steps 3 and 4. Your rhythm now is "Quick, Quick, Quick, Quick, Slow, Slow." (Step, Lock, Step, Lock, Walk, Walk.)

(Suggested Combinations follow)

### THE LEFT PIVOT—Man

Syn.—"The Double Reverse Spin")

The Left Pivot should be attempted only by accomplished dancers. The couples must remain in Closed Position throughout this figure. The Man does two turning steps and a "pivot" on the ball of the Right foot while the Lady does four steps. For medium or slow Foxtrots, the rhythm of the Left Pivot is four quick steps, but for faster tempos the rhythm is changed to Slow, Slow, Quick, Quick. (Cont'd on page 21)



## Buddy Morrow's

### "BAND WITH THE BIG BEAT"

By Robert C. Beckman

The whims of popular music devotees have long been the perennial nemesis of band-leaders. Indeed, it is a rare performer who can capture the imagination of the public for any appreciable length of time. This has been especially true during the past ten years, an era in which there have been almost as many styles as musicians. Many feel that to take a chance on sustaining a big band during a period when musical tastes are so transitory is financial suicide.

However, if such is the case, bandleader-trombonist Buddy Morrow hasn't heard about it, for in the past decade he has developed and maintained one of the most popular dance bands in the country. Here is a man who, not satisfied with the state of the music business, decided to do something about it. Recent evidence of his resourcefulness has been his idea of "giveaway" music for youngsters. The plan went into effect at the Knoxville, Tenn., Municipal Auditorium. There, under the auspices of the city's welfare department, the band played a free afternoon dance for teen-agers. Negotiations are under way for similar dates in other towns. The theory is to get the youngsters away from "record hops" and expose them to a live big band.

"They have to get used to the idea of dancing to a big band and to learn to like the sound," says Morrow. "I've seen kids come to a dance time and again and be terrified to get out in front of the band. It's something new and frightening to them. I get a lot of fun out of teen-age proms. It's a basic lesson in public relations. You can't give a teenager the same type of music you gave his parents twenty years ago, and, on the other hand, you can't expect an adult to react to your music the same way a youngster would.

"Even the sex of the dancers needs to be taken into consideration when programming a performance. Girls are usually about six years ahead of boys in their dancing skill, and in their lack of inhibitions on the dance floor. The best thing is to keep the dances soft and uncomplicated at first until they're convinced that the music won't be too tricky for them. Once they're out on the floor, give them whatever they request. The number that always gets them dancing is *Stardust*. On



our air shots, we poll a college a week for the campus favorite. In a four-week period, Holy Cross, Yale, University of Pennsylvania and Notre Dame all selected *Stardust*!

"The kids even ask for TV themes from the record albums we've made — even if they don't know how to dance to the songs. It's a matter of exposure. I'm convinced that young people can appreciate good music if they're conditioned to it. I like to feel I'm taking a step in the right direction by meeting them half way. I expose them to some of our newer innovations by including in what we play some of the sounds they are familiar with. We are not a Rock 'n' Roll band, but we often work in the rhythm that is prevalent in R 'n' R. This is how the band got the 'Big Beat' trade mark.

"We are in a catering business. We have to try to make each evening one of fun for the people who come to hear us. It can't be boring — or worse, a music lesson."

Buddy Morrow at 40 is a veteran of 27 years in the band business. He was born Muni Morrow in New Haven, Conn. His parents had always thought of having a doctor in the family, but Buddy foresook medicine for music at an early age — when he received a trombone for his 12th birthday. A year later he made his debut playing at high school dances in Hartford. At 15 he was a member of the Yale Collegians.

**An eccentric arrangement accidentally led to Buddy Morrow's trombone style.**

Photo courtesy RCA Victor Records



Next came a scholarship from the famous Juilliard School of Music in New York City, where Morrow studied theory and harmony. When, after a year's attendance, he was at loose ends economically, Buddy was pulled from the ranks of the musically unemployed by Artie Shaw. This was the turning point of his career, for while with the Shaw band, he was heard by Paul Whiteman, who offered him a job immediately. Buddy was featured with Whiteman for eight months, playing one-nighters, theatres, recording dates and the popular Chesterfield show. During the next few years we find him with the bands of

(Cont'd on page 21)



St. Louis Globe-Democrat Photo

*Pupils give a very proper greeting to St. Louis teacher Stanley Pellicer as they arrive for their class in a Portland Place home.*

## ST. LOUIS TRADITION: DECORUM WITH DANCING



St. Louis Globe-Democrat Photos

*Before assuming ballroom position, youngsters are learning basic steps in separate lines.*



*May I have this dance?*

Recognition of the importance of training young people to dance well and to behave attractively is a solid and long-established way of life in the upper stratum of St. Louis society. Sideline chaperones of present-day cotillions recall their own upbringing, and that of their parents, in the stately ballroom of the Mahler school, to which "everybody" went. Jacob Mahler, patriarch of dancing and manners in St. Louis, has been dead since 1928, but the tradition of the Mahler dynasty of old world dancing masters persists vigorously — albeit in an agreeably modernized form.

One teacher who is enjoying particular success in maintaining those traditions is a young man named Stanley Pellicer. One might expect that an inheritor of the Mahler mantle would have come from the city's Old Guard. Pellicer, however, is of French descent, a native of Morocco, and has been a citizen of St. Louis for only six years.

Dancing, which is but one of his many talents, came so naturally that he can't remember when he started. At the age of 14 he enrolled in the Conservatoire de Musique in Rabat. He learned three languages, an asset in his teen-age career with a Radio-



**Tete-a-tete between dances.**

Photo by Slim Aarons. Reprinted from *Holiday*. Copyright 1960, The Curtis Publishing Co.

Maroc dramatic group. At 19, his accentless English won him a job as an interpreter for the U.S. Air Forces in Morocco.

Shortly after he emigrated to St. Louis in 1954, he was drafted into the U.S. Army. A hint of things to come for this G. I. was a Waltz contest at the USO club in Atlanta — Pvt. Pellicer and partner easily took first place. His tour of duty took him to Western Germany, and in spare hours he studied modern and tap in Stuttgart. Outcome was the formation of a soldier trio called "The Primitives" — two dancers and a drummer in a snappy soft shoe-Calypso-Mambo act. A show-stopper was their routine set to *We Came a Long Way From St. Louis* and *Tea for Two*. In an Europe-wide Army talent contest they just missed a spot on Ed Sullivan's show. A dissenting judge who thought "The Primitives" deserved to win was actress Olivia de Havilland.

Back in St. Louis as a civilian, Pellicer was recommended by a French teacher to a society matron who wanted to establish classes in dancing and deportment in her home for her children and those of her friends. Like his skill in dancing, Pellicer's gift for training youngsters came naturally, and the

results were sufficiently gratifying that he was invited to form classes in more homes. Others, in country clubs and for the Junior League, have followed, and today Pellicer has a whirlwind schedule. In the May issue of *Holiday*, which carried an extensive feature on life in St. Louis, his classes were singled out.

Women's Editor Frances Smiley, in a recent story in the *St. Louis Globe-Democrat*, wrote about Pellicer's approach to etiquette:

"He does it not so much by admonition as by strategy, never tampering with tradition but always tempering instruction with psychology.

"I do not force the children," he explained in precise English. "I demonstrate by bowing, for instance. I ask for a volunteer. Somebody always wants to, then everybody wants to" . . .

"Mr. Pellicer does not intend to relax his highly successful methods in teaching conventions that are so necessary to the dance — and a happy life as an adult . . .

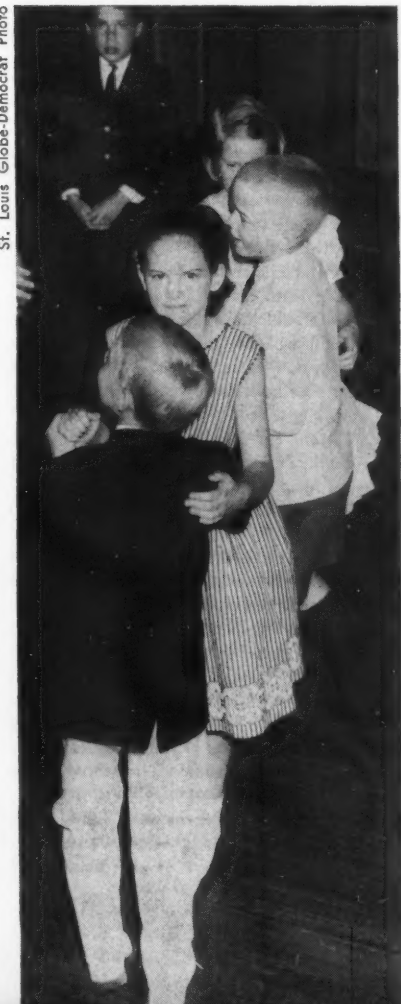
"Expressing it earnestly, he said, 'Modern times have revolutionized our way of life but have left unchanged the necessity of a social education.'"



**Model behavior at refreshment time.**

Photo by Slim Aarons. Reprinted from *Holiday*. Copyright 1960, The Curtis Publishing Co.

St. Louis Globe-Democrat Photo





OFF-BEAT:

News and Views of

# DANCE RECORDS

BY BOB BAGAR

*The Swingin' Eye*, Liberty LRP 3166, Si Zentner & Orch. This is the band we heard on the opening shows of the *NBC Saturday Prom*. Zentner's aggregation, a big band by present day standards, serves an admirable brand of Swing with noticeable restraint and considerable *savoir-faire*. Modern jazz harmonics filter through to decorate the musical pattern. Zentner, however, disdains the mere pyramiding of brass over brass, volume upon volume. He rarely foregoes melody to loose a torrent of pyrotechnics as do some jazz technicians. We find him a sensitive interpreter of melodic line. Convincing evidence of his way with blues is in the artful renderings of *There's No You, Never Like This* and *Melancholy Serenade*, the expansive Jackie Gleason theme song. These tend to be listening pieces, but you might try to fit a few Lindy timings to them.

*Dancing at the Hop*, Epic LN 3727, Bobby Vinton & Orch. Bobby Vinton, slated to follow Si Zentner on the *NBC Saturday Prom*, may be young (as the jacket says, "A Young Man with a Big Band"), but he takes on man-sized arrangements in his first LP for Epic. Big band items like *Boogie Blues* and *Caravan* would have stayed fainter hearts. Jazz buffs will hasten to their TV sets on Vinton "prom dates" to hear the sound of trumpet aces Bob McCoy and Sam Lombardo. In addition to the "classics," Bobby shows an affection for low-keyed romantic pieces, e.g., *Don't Take Your Love From Me*. Our pleasure mounted during *Young and Foolish*, a mood-sustaining ballad with heart (which you gotta have). Vinton's men generate some excitement with a fine treatment of his own composition, *Tornado*. *Posin'* might spark a revival of a dance novelty of some years back. You dance or, when the music stops, you "pose" — remember? Vocals, when needed, are handled in cavalier fashion by Vinton himself. They fail to achieve any real stature — in fact, once or twice we had the feeling we were listening to a private aside of Bobby to "his boys." The audience appeared to be left out of things.

*Continental and Argentine Tangos*, RCA Camden, CAL 592, Fred Astaire Dance Studio Orch. In this latest of the Astaire LP

series, melodies are full to overflowing, styled with a romantic air and put forward in a lively dance sequence. Tempos do not exceed medium speed, and a clear (and therefore danceable) bass beat is superimposed over each melody, even the most outward going. The selection gives cause for rejoicing—it's not just another rehash of the "standard" Tangos played to surfeit and available on almost every label. The novelty of original music contributes to the dance interest. The Astaire orchestra is not given to lavish productions, but it does achieve a certain richness of feeling which ought to satisfy even the most demanding dancers who insist on some emotional content along with their dance beat. Like its companion Astaire albums, this new Tango collection comes with an instruction booklet.

## NEW "TOPPER" RECORDS

At the present time, when there is such a steadily increasing interest in Int'l Style dancing, it is a pleasure to report another series of records useful for both the teaching and practice of these dances.

The newcomer discs are being produced in Canada by Topper Records, a division of Fred Arthur Presents (Box 66, Islington P.O., Toronto). They are "strict tempos" as laid down by the Official Board of Ballroom Dancing of London and have been officially approved by the Canadian Dance Teachers Association (a member of the Int'l Council of Ballroom Dancing). A strong recommendation lies in the fact that these recordings are being supervised by Basil Valvasori, whose work as teacher and demonstrator is so admired in the USA.

A splendid feature is the inclusion on each label of the numbers of bars per minute and the playing time. Their first releases, both 45 rpm singles, are: MS 101 — *Wonderful One* (Waltz, 31 bars per min.) backed with *I'm Always Chasing Rainbows* (Slow Foxtrot, 30 bars per min.); and MS 102 — *Adios Muchachos* (Tango, 33 bars per min.) backed with *You're Just in Love* (Quickstep, 50 bars per min.) They retail for \$1.25. Special price information for studios is furnished upon request.

H.W.R.

## "FAMILY" ADVICE

Many events were spotted on radio, TV, in ballrooms and in community centers throughout the country by the Recreational Dancing Institute during the recent National Dancing Festival week. Typical was a visit by Stamford, Conn., teacher, Bill DeFormato, to NBC-TV's early morning "Family" show, (formerly "Hi, Mom!")



DeFormato is seen above with show's Carol Knox and Mary Ritts, discussing the importance of a qualified teacher and an all-around ballroom curriculum (not just R 'n' R) for young people.



DeFormato demonstrates a combination with Mrs. Ritts, as his pre-teen pupils look on.



## MIXER OF THE MONTH

### NOW 'TIS CHRISTMAS TIME

Here's a popular group dance for the holiday season. It comes from the very useful booklet, *Parties: Musical Mixers and Simple Square Dances*, published by the National Recreation Association, 8 W. 8th St., NYC 11. It is available from them by mail order (no COD's) at 75 cents a copy.

form pinwheel, men walk beside partners, arms linked.

(2) All face about, repeat with ladies' left hands joined.

(1) and (2) repeated indefinitely.

Weaving:

First player of each top set now leads his



#### Words:

(1) Now 'tis Christmas time, now 'tis Christmas time — and Christmas time will last till Easter.

(2) Now 'tis Easter time, now 'tis Easter time — and Easter time will last till Christmas.

#### Formation:

Couples in sets of four abreast facing other fours at about ten feet. Sets are numbered one or two.

#### Diagram:

X (man); O (lady)

Step: A light running step.

#### Action:

(1) Sets Number One run forward 6 steps and back 6 steps, during the words "Now 'tis Christmas time, now 'tis Christmas time, and Christmas time will last till Easter."

(2) Same is repeated by steps No. Two.

(1) Each set of four does a circle to the left (12 cts. — turn on word "Easter").

(2) Each set of four, circle to right.

(1) Each set of eight (one set number one and opposite set number two); circle left as above.

(2) The circle is repeated to right.

(1) Each set of four forms a pinwheel with right hands joined, move clockwise 12 steps.

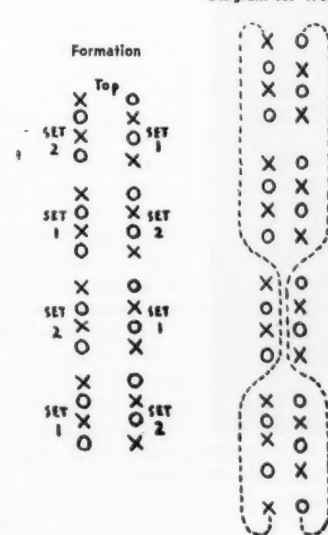
(2) Each set of four repeats the pinwheel with left hands joined, move counterclockwise 12 steps.

(1) Repeat with pinwheel of 8, ladies

set with hands joined around behind second set, in front of the third, and so on, making a loop at the end of the line, and coming to rest at end of line, in the same order as at the start. This leaves a new top set.

Repeat from very beginning until all sets have been at top.

Diagram for Weaving



## SPOT NEWS

John Monte, Nat'l Dance Director of the Fred Astaire Studios, is not only a gifted dancer-teacher, but a successful composer as well. His *Mambo Loco*, first heard in the RCA Camden album, *Merengues & Mambos*, played by the Astaire Studio Orchestra, now has been chosen for a number one spot in another album—*A Bunch of Bongos*, a Grand Award label (GA 253 SD) LP featuring Willie Rodriguez and the Int'l Stars. Producer is Enoch Light, long popular as a dance band leader.

Sonny Binick & Sally Brock, celebrated British professional champions, have been paying another visit to North America. In New York, their schedule included teaching and demonstrating at the Byrnes & Swanson studio, and performing at the Nov. 17 "Byrnes & Swanson Night" at Roseland Dance City. They are announced as the feature attraction, and also as judges, for the competition organized by the Ontario Dance Teachers Assn. Nov. 24 at the Embassy Ballroom in Toronto.

In reference to last month's plea by Dean Constantine that bandleaders play one Latin tune per set, here is a letter comment from Reno B. Swails of St. Petersburg, Fla.:

"Constantine has come up with the best idea anyone could think of to improve the dance business, and I am fully convinced that if it were followed, dancing would certainly thrive. I think this article should be republished . . . and every orchestra leader and ballroom operator should get a copy. I think copies should be made available to persons like myself, who would like to send it to bandleaders and ballroom operators in their localities. My wife and I do all the Latin dances, but they are not played enough here for us to get practice in them. The music in this town is 20 years behind the times—slow, dreamy Foxtrots, or Swing. Let's get behind Mr. Constantine's idea and get something done."

# HAWAIIANS' ANNIVERSARY BALLROOM SHOW



*Instructors in a Waltz formation routine at the Association's First Anniversary Ball at the Princess Kaiulani Hotel.*



*Silver Cha Cha class from the Nuuanu YMCA in a formation number.*



*Volunteer instructors of the Hawaii Dance Assn. receiving thanks and Certificates from Supt. Ethel Mori of Honolulu's Dept. of Parks & Recreation. Dept. Dir. Theodore F. Nobriga is standing 6th from right.*



*The oversway in Tango. Demonstrators are Eugene & Harriet Ichinose. He is President of Hawaii Dance Assn.*

In our 50th State there is a vigorous group of 500 ballroom fans banded together as the Hawaii Dance Association. The accompanying photos show one of their many activities—in this case, their first gala First Anniversary Ball, at the Sheraton Meeting House of the Princess Kaiulani Hotel in Honolulu.

Eugene T. Ichinose, the Association's President, took the occasion to point out to city fathers the need for a first class ballroom in the growing metropolis of Honolulu. In this tourist mecca at present, there are few places to dance other than postage stamp-size floors of night clubs and cabarets "which become so crowded that often times you can't tell who your partner is."

Special guest at the Ball was Theodore F. Nobriga, Director of Honolulu's Dept. of Parks and Recreation, which sponsors the Association. He assured members that the problem would be given immediate and careful study. He also announced improvements for the Ala Wai Clubhouse, where the lively HDA makes its headquarters.

We mainlanders might think of Hawaii purely as Hula-land, and it's a pleasure to see pictorial evidence of the citizens of our newest State doing smart-looking Waltz, Cha Cha and Tango.

# HOW IT'S DONE IN ENGLAND: BALLROOM EXAMINATIONS FOR PROFESSIONALS AND AMATEURS

*General Secretary Explains Procedures and Test Levels  
of Imperial Society of Teachers of Dancing*

BY P. J. PEARSON

*Note: Knowing about the 35 years of ballroom standardization work in England can be of great benefit to teachers in American associations in developing syllabi and examinations for the USA. We are grateful to Mr. Pearson for outlining, for readers of "Ballroom Dance Magazine," the experience of the large and influential Imperial Society.*  
—Ed.

The first syllabus of examinations in Ballroom Dancing was introduced by the Imperial Society of Teachers of Dancing in 1925. The Ballroom Branch of the ISTD had been formed in 1924. Its founding committee — Miss Josephine Bradley (Chairman), Miss Eve Tynegate-Smith, Miss Muriel Simmonds, Mrs. Lisle Humphreys (afterwards Lady Walter Peacock), Mr. Victor Silvester and Mr. George Fontana — were leading dancers of the time and were invited to join the Imperial and create the first organized body of professional teachers of modern ballroom dancing ever to be formed.

This new development in the Imperial coincided with a parallel reorganization into specialist branches of the other techniques covered in a Teacher of Dancing's curriculum and laid the foundations for the vast increase in membership and influence of the Imperial which followed, and whereby the Society achieved the paramount authority it holds today.

Until the formation of the Ballroom Branch, there was no commonly accepted technique and style for these dances which had been formed and developed according to the individual predilections of their creators. The Ballroom Branch, and the syllabus of technique it formed, supplied a foundation upon which the individual stylist could develop. The syllabus has become more and more standardized but still allows great scope for the personal expression of the great exponent. From 1924 until today, the Ballroom Branch Committee has been the authoritative body throughout the world in matters of technique. The revision it has issued as recently as 1947 and in 1951 have been accepted and adopted by other similar societies and associ-

ations in the United Kingdom and overseas. The name "English Style" which was adopted for modern ballroom dancing acknowledged the steady and increasing interest in it from overseas, especially Australia, South Africa and Europe. This authority is a fact of which the Branch is naturally very proud and one of the reasons that Imperial examination standards remain high.

## Professional Examinations

The professional examination itself consists of a demonstration of the 4 standard dances — Waltz, Foxtrot, Tango and Quickstep — lasting some 20 minutes. Lady candidates are required to dance as both lady and as man. In addition, the candidate is examined verbally on theory and technique for some 40 minutes (Fellowship candidates 80 minutes).

The three degrees are Associate, Member, and Fellow, in ascending order of importance. The Fellowship degree is taken before two Examiners. The examinations comprise:  
**ASSOCIATE EXAMINATION**

This is the first professional examination, and the candidate is not expected to have teaching experience already. Thus, no questions to determine teaching ability need be asked.

(A candidate aged over 21 with two years' teaching experience in a responsible position need not take this preliminary examination, but may enter the Society through the Membership examination.)

The dancing standard required is not high, and too advanced figures should not be displayed. A Silver medalist standard may be taken as a guide, since the Examiners are less interested in a brilliant technical demonstration of advanced figures, than in technically correct dancing with good movement and style. The theoretical section consists of answers to the Examiner's questions and the construction and alignment of various steps, usually requiring a solo demonstration of the technique accompanied by a verbal explanation and description.

Although, as stated, the Associate examination does not assess teaching knowledge and experience, it will be obvious that the technical knowledge and dancing ability it assesses form the primary attributes of a teacher. Thus a candidate who has passed the Examination has shown his proficiency (in all but experience) to teach. The theoretical

part of the Examination consists of straightforward technical questions on the basic figures, i.e., *Give me the foot positions of the Quarter Turn as man in Quickstep.* Such a question might be followed by — *Give the alignment in this figure,* etc. In any examination such questions are dealt with under the following headings:

1, Foot positions; 2, alignment; 3, amounts of turn; 4, rise and fall; 5, footwork; 6, C.B.M.; 7, sways. Usually such aspects are required from the candidate one at a time.

A knowledge of music would also be required since a candidate might be asked to dance a simple step and count it in musical beats and bars. Some general knowledge questions might be asked such as an explanation of line of dance.

## MEMBERSHIP EXAMINATION

This Examination may be taken by candidates aged 21 years who have either held an Associate certificate for two years or have completed two years' teaching experience in a responsible position.

It covers the basic figures and, in addition, the standard variations, and teaching questions are asked, i.e., *Teach an amalgamation suitable for a Silver or Gold Medal Test candidate.* Or, *Show how you teach a Double Reverse Spin.* General knowledge questions might cover: The difference between tempo and timing; naming some figures in the Waltz which do not have the normal rise and fall.

## FELLOWSHIP EXAMINATION

This is the highest qualification attainable, and two Examiners are engaged. Candidates must have held a Membership certificate in the Branch for at least 3 years. The syllabus covers the basic figures, the standard variations and, in addition, the Named Variations. However, in the named variations the description of figures is not laid down as an arbitrary technique since it is recognized that the interpretation of these figures will differ according to the preference of the exponent or teacher. Accordingly, the candidate is asked to explain these figures in his own words and a degree of variation in the interpretation would be accepted. In other words, the salient features and timing of the figures only are required. In questions on teaching, the candidate would be expected to show his ability to coach advanced pupils and to explain his

(Cont'd on page 22)



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## "INTERNATIONAL BALLROOM FESTIVAL"



Couples from Canada: Ladies, L to R, Phyllis Watts, Molly Allan, Audrey Fitzgerald, Alice Harkin, Cecilia Fearis, Betty McKie, Lottie Kelly, Betty Dyke; Gentlemen, L to R, Ivan Watts, John Allan, Harry Fitzgerald, Ron Harkin, Bill Fearis, Frank McKie, Jim Kelly, Frank McFarland. At extreme R, Eric Hodgkinson, Chairman of new Canadian Official Board of Ballroom Dancing.

Alex and Mona Desandro's "International Ballroom Dance Festival" on Oct. 9th in New York City was a handsome event which served to stimulate further interest in competition dancing — particularly in International Style. The Grand Ballroom of the Riverside Plaza Hotel proved an ideal setting for the event. Its square shape and ample balcony space were perfect for both dancing and viewing.

Festivities started with a Grand March by the 25 teams who entered the match. A special feature of the evening was the election, by audience vote, of "Miss Elegance," the lady competitor with the most beautiful ball gown. Pretty Harvest Moon-er Josephine Dixon of the Bronx, dressed in a be-feathered

white creation, with sparkle-dust in her beehived red hair, took the prize. In second place, wearing cobalt blue, was attractive Shirley Holt of Lowell, Mass.

As in previous NYC events featuring Int'l Style, there was a gratifying participation by Canadian couples. Eight pairs made the trip from Toronto to enter the Festival competitions. The Canadian ladies tended to follow the English "Star Ball" style in gowns — made of layers and layers of nylon net, decorated with sequins.

One of the two dance contests was in Tango (extra fun, with English, American, Argentine, or you-name-it style permitted); the other was a 3-dance Int'l Style match in



High scorers Betty & Frank McKie of Toronto (center) receive Desandro Cup from Mona & Alex Desandro.





Entertainment included snappy Charleston-Cha Cha demonstration by Basil Valvasori & Joyda Parry of Hamilton, Ont.

Foxtrot, Waltz and Quickstep. The eight judges making up the panels came from England, Canada, Chicago and New York.

Exponents of Harvest Moon-style Tango took first place in that event. They were Frank Marra & Josephine Dixon. In 2nd place were Frank & Betty McKie of Canada; in 3rd, Ron & Alice Harkin, also of Canada.

Placing first in Int'l Style were the McKies. Normand Martin & Shirley Holt — representing the Commodore Ballroom in Lowell, Mass. — took 2nd place; 3rd went to Mr. & Mrs. Harry Fitzgerald of Toronto.

The Desandro Cup, for the top combined score in Int'l Style and Tango, went to the McKies — a decision popular with the audi-

ence, who gave them a big hand.

Between events, the audience enjoyed general dancing to the orchestras of Francis Walther and Ted Maksymowicz. The floor show was provided by Basil Valvasori & Joyda Parry, from Hamilton, Ontario, who danced Waltz and their Charleston-Cha Cha routine in which they scored a hit this summer at the World Championship in Berlin and at the Star Ball in London. The Festival organizers, Alex & Mona Desandro, earned bravos for their performance of Tango and Quickstep. Albert Butler, Pres. of the NYC Chapter of Dance Masters of America, was master of ceremonies.

W.C.



Teacher-judges, L to R: Ronald Dodd, Joyda Parry, Basil Valvasori, Camille Barbera, John Phillips, Lucie Elin, Sammy Leckie, Rosemary Mattison.



Mona Desandro presents cup to Tango winners Josephine Dixon & Frank Marra. Miss Dixon was also elected "Miss Elegance" by audience vote.

PHOTOS: JACK MITCHELL

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## SPOT NEWS

### DMA NOVICE COMPETITION BALL

The following report on the Novice Competition Ball, to be presented by the NYC Chapter of Dance Masters of America Dec. 29 at the Edison Hotel, comes from Albert Butler, Pres. of that Chapter:

The innovation in adult dance competitions sponsored by the Ballroom Committee of the DMA NYC Chapter has met with much enthusiasm from the members. The idea sparking the contest is that this be a showcase for the students of chapter members or affiliated clubs. Every teacher, it is argued, has students who are skillful exponents of the style that is considered good form in ballroom dancing in this country. Why not, then, give these students the opportunity to display their grace in a competition designed especially for them? (To say nothing of the fact that this kind of competition will light the enthusiasm of these students to become even more skillful.)

To this end the Committee has formulated rules governing the dances of the contest, which are Quick Tempo Foxtrot, Slow Waltz and Salon Style Tango — dances which have endured the test of time in our country.

Several sessions were devoted to briefing of teachers, and basic movements were outlined and defined. These basic movements are steps which all teachers agree are the basic movements in each dance. These steps are not characterized by specific names — except as defining the kind of movements involved; for instance, in the American, Quick Tempo Foxtrot contestants will include Walks, Side Closes, Three Step Movements, Rocks, Locks, Left and Right Pivots, danced in continuous patterns so as to travel about the room. The illusion to be created is not one of separate steps, but of a continuous flow of movement.

The Waltz will be played approximately 32 rpm. The combination of basic movements and variations will include Left and Right Box turns, Progressive Waltz, Three Step Movements, Left and Right Pivot movements in Waltz rhythm, steps in canter timing, Hesitations, Syncopations and other variations when done in closed position and with proper regard to Waltz rhythm.

The Tango will follow the essential features of the original Argentine Salon Tango, brought to France by the Argentinians in the early 1920's. This native version gradually achieved enormous popularity as it spread through the capitals of Europe. Leading Argentine exponents were brought to England for a Tango conclave of some 400 British teachers. The new version was accepted and standardized for English textbooks. In this country the Argentine Salon Tango has considerable popularity under the name of Cafe Tango. For the purposes of the Novice Contest,



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## ON THE COVER



Jack Mitchell

Here is the answer to the mystery of those silhouetted dancers on this month's cover. Expressing the spirit of the holiday party season are Norman Walker and Carol Manning. Walker is well known in the modern dance field and is a dance instructor in NYC's High School of Performing Arts. He is due to appear with his own company Dec. 18 at the 92nd St. YMHA, and he was featured in Yuriko's company in her Nov. 14 concert at the Phoenix Theatre. Miss Manning is taking ballroom teacher training with Marie Mason at the Arthur Murray Studio in Flushing, L. I. Daytimes she is a secretary at A.T. & T.

preliminary standards will be limited to: 1) closed style throughout the dance; 2) continuous use of Contrary Body Movement and CBM Pos; 3) use of Side Progressive as a basic step. The typical combination of basic movements and variations will include Right and Left pivot turns, Progressive Side Movements, Promenade or semi-open walks, Rocks and Fans.

It is to be noted that the DMA Committee stresses that the dance terms are to be used for descriptive purposes only. They are not to be considered for the time being as accepted named terminology.

A few regulations: Contestants are adults, 18 or over. They are to be Novices—adults who have never won an important public contest. All contestants must register through a DMA member, NYC Chapter or affiliated club. Winning couples will be announced by name only. No mention will be made of school of registration or teacher coach. No teachers are to advertise themselves as coaches of winners.

Dancers must maintain closed or compact position throughout. For instance, there will be no separation of partners, such as under arm turns, separate spins, back to back positions. Putting it positively, contestants will be judged on portrayal, in simple form, of typical and authentic steps. In general, judging will be based on style, which, of course, includes rhythm, timing, neat footwork, graceful body, shoulder or arm lines. Outside Left or Right positions should be achieved without change of upper body position. All dances are to be considered as travel dances. Movement in general must progress along LOD.

Tickets, at \$5 per couple, may be obtained from Albert Butler, 111 W. 57, NYC, or Lois McDonald, 20 Battin Road, Fair Haven, N. J.

## WHAT THE DOCTOR ORDERS

The psychological value of ballroom dancing has again been proclaimed by a top authority. In a recent UPI dispatch appearing in the *NY Herald Tribune*, Dr. Bernard I. Kahn, chief of psychiatry at the Kaiser Foundation Hospital in San Francisco, offered the opinion that dancing might be preferable to tranquilizers for those suffering from nerves and tension. This excellent form of therapy, Dr. Kahn believes, may transform a drawn and taut person into one with a relaxed and cheerful disposition.

## NEW CANADIAN OFFICIAL BOARD

An official Board of Ballroom Dancing has been formed in Canada, as a result of a series of meetings held by the Canadian Dance Teachers Assn., the Ontario Dance Teachers Assn., and the Canadian Amateur Ballroom Dancers Assn. This Board, which became operative as of Oct. 1, is composed of 5 members: 2 representatives of the ODTA, 2 from the CDTA, and a Chairman—plus a non-voting spokesman representing the amateur dances' group.

First chairman is Eric Hodgkinson, who heads the Ballroom Branch of the CDTA. Organizational provisions call for a Chairman from the two teacher organizations to serve alternate periods in office. The new Board is being guided by the rules and regulations of the British Official Board, although it is understood that some amendments of these rules may be necessary to meet conditions existing in Canada.

Forthcoming events in Canada: A Two-Dance Competition Dec. 16 at the Yonge St. Aud., Toronto; Jan. '61, the 2nd annual 4-Dance Competition for the Mart Kenney Trophy, at Mart Kenney' Ranch, Woodbridge; 3rd Annual Silver Trophy 4-Dance Competition in Hamilton; A competition in March at Toronto's Famous Casa Loma; April 1, the First Annual North American Championship at the Palace Pier, Toronto; The Canadian Championship (Closed), returning to Halifax in May.

## HISTORY LESSON

A young reader, complimenting us about last month's picture spread on the Harvest Moon Ball, referred to the photo of onlookers Phil Silvers, Jack Dempsey and Rita Gam. "I know about Sgt. Bilko and Rita," she said, "but who is Jack Dempsey?"

Don't they teach them *anything* in school these days? Dear children, Jack Dempsey is the Manassa Mauler, heavyweight boxing champ of the world during the Roaring Twenties. Next you'll be asking who Mary Pickford is!



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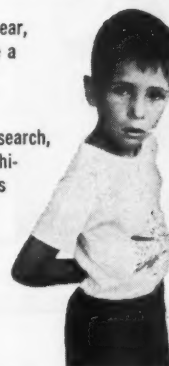
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## SPOT NEWS

### MIDWEST BALLROOM NOTES

The Oct. 8-15 National Dancing Festival week, proclaimed throughout the country and sponsored by the Recreational Dancing Institute, resulted in considerable activity in this area, including "proclamations" by several state governors. Kickoff was the Lawrence Welk TV "Salute to Great Dance Bands." Many of the large ballrooms installed TV sets so that their customers could dance to the televised Welk music. Typical of the many special programs in Midwest ballrooms was this schedule in St. Paul Oct. 8, special dance featuring Jules Herman and the Jags; Oct. 9, salute to adult dancers; Oct. 10, regional finals of the American Federation of Musicians—Nat'l Ballroom Operators "Best New Dance Band of 1960" contest; Oct. 11, salute to teen-agers; Oct. 13, salute to the Polka.

"Spin Time" on Chicago's WGM-TV spotlighted Judy Hansen & Gene Jakiela in the Plena. Hundreds of radio stations broadcast programs about the Festival and the benefits of social dancing. The week also brought forth other coast-to-coast TV programs on dancing and a number of syndicated and local newspaper features. These well-advertised events gave considerable attention to the fun and benefits of dancing. We hope that next year's Festival will add many new features.

The ballroom program of the Nov. 6 meeting of the Chicago Nat'l Assn. of Dance Masters was exceptionally well attended, and members were most happy with the work presented by Joe Cornell, Charles Mattison, Adele Artinian and Don Ford. The board decided on a 2-day All-Ballroom Workshop Dec. 27 & 28 in Chicago (see separate news item below).

The "marshall system," i.e., having the older pupils attend and assist at classes for the younger ones, work very well for Virginia Potts of Columbus, Ohio, in her Cotillion classes which she has for children through the 8th grade. Parents are invited only to the final session of each of her 10-week series. She has from 50 to 150 in each of her groups.

LOUISE EGE

### BALLROOM "NEW DEAL" IN CHICAGO

The Chicago Nat'l Assn. of Dance Masters is "bustin' out" in the ballroom department. Pres. Marie Buczkowski and Sec'y-Treas. Edna Christensen reported to us on their mid-Nov. visit to NYC to attend meetings of the Nat'l Council of Dance Teacher Orgns. and the US Ballroom Council. A Nov. 6 CNADM board meeting brought forth a decision to hold the Association's first 2-day

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Christmas season All-Ballroom Workshop. Dates are Dec. 27 & 28, and the place is the Grand Ballroom of the Hotel Morrison in Chicago. Sessions are open to members and non-members.

A stellar faculty is lined up for this CNADM "first": Don Byrnes & Alice Swanson for Roseland Foxtrot, Contest Rumba and Cha Cha; Bill DeFormato, for Ballad Foxtrot and Mixers; Ronald Dodd for Int'l Style Waltz; Grace V. Hansen for Swing; Florence S. Young for Etiquette and Teen-Age work; Charles Mattison for Harvest Moon combinations; and Gus Giordano for a new answer-to-Rock 'n' Roll dance, "Le Jazz," set to an Orion Records release which will be premiered at the sessions. Also, Gene Norman, Merengue.

CNADM's Ballroom Committee for this season has Louise Ege and Grace V. Hansen as co-chairmen, and includes Muriel Mills, Gus Giordano, Helaine Hynes, Charles Mattison, Don LeBlanc, Helen Woollen, Mr. & Mrs. Bob Rivers, Gerry Twinn, Julia Kuhlig, Florence Young, Mildred Floorke.

Another new departure is a provision for husbands and wives to join the organization for a one-person fee of \$25.

#### IMPERIAL EXAMS IN USA

A letter from the Imperial Society of Teachers of Dancing in London reports that, in response to requests from American teachers presenting Int'l Style work, the Society is considering sending the noted English teacher, Alex Moore, Chairman of the ISTD Ballroom Branch, to the USA this spring to conduct Imperial medal tests and, possibly, teacher exams. The ISTD has requested that *Ballroom Dance Magazine* coordinate this schedule here. At presstime a decision had not been made; however, those studios interested in arranging tests by Mr. Moore may obtain further information by writing to us..

#### NORTHERN CALIFORNIA NOTES

Western regional playoff for the AFM-NBOA "Best New Dance Band of 1960" was held Oct. 16 in the Ali Baba Ballroom in Oakland. Winner was a spare-time progressive jazz orchestra organized for musical "kicks" by instrumentalists working in Las Vegas clubs, and led by tenor saxophonist Jimmy Cook. From the standpoint of danceable music, we preferred Henry Gallagher's 14-piece group from Richmond. The applause was terrific when he opened with a few bars of Waltz! Gallagher even had the good judgment to play the Jackie Gleason theme song (required of all contestants) in dance tempo.

More than 1,500 people danced from late afternoon to midnight Oct. 30 at the popular Sweet's Ballroom in Oakland, in celebration of Eugene Sweet's birthday. Music was by the regular house band, Walter Babel, and that of Peppy Landers. Entertainment numbers were presented by Edith & Warren Switzer (formerly of Chicago), who danced Cha Cha and Swing; Cliff & Lee Isaak, who did Waltz and Tango; and the Senior Citizens of Rich-

mond, who performed a group of folk and square dances.

Annual Christmas party of the Lake Merritt Chapter of the Nat'l Smooth Dancers is Dec. 3 at the Rockridge Women's Club. There will be dance exhibitions, dancing for all to the music of Al Wyatt & Orch., and a buffet supper . . . Members of Dance Masters of America Club 13 will be holiday dinner guests of Walter & Imogene Woodruff in Woodside.

GLADYS BLANKENSHIP

#### FOXTROT (Cont'd from page 8)

- Step 1 L fwd down LOD, turning body to left ..... Q  
 Step 2 R side across LOD continuing turn. Rise on ball of foot ..... Q  
 Step 3 Continue turning on ball of Right foot, and "arch" Left to Right. NO WEIGHT on Left foot ..... Q  
 Step 4 Continue turning on ball of Right foot. End facing LOD ..... Q  
 Now step forward into next figure.

#### THE LEFT PIVOT—Lady

Start backing LOD. Please read notes on Man's part.

- Step 1 R bkwd down LOD, turning body to left ..... Q  
 Step 2 Close Left to Right, turning on balls of feet. End facing LOD, weight on Left foot ..... Q  
 Step 3 Continue turning on ball of Left foot. R step to side down LOD. End backing diagonally to wall ..... Q  
 Step 4 Still turning, cross Left in front of Right. "Legs Locked." End backing LOD ..... Q  
 Now step bkwd on Right into next figure. (Suggested Combinations follow.)

#### Advanced Foxtrot Routine

As a sample of Mr. Clancy's five-part Advanced Foxtrot Routine, we have selected Part B and Part F, which incorporate the foregoing instructions. It is suggested that this routine be done at a very bright tempo of approximately 40 measures per minute.

#### PART B

- 2 Forward Walks, (L,R (SS))  
 2 Three Steps (QQS, QQS)  
 2 Forward Weaves (QQS, QQS)  
 2 Lock Steps (QQSS, QQSS)

#### PART F

- 2 Left Pivots (SSQQ, SSQQ)

END

#### MORROW (Cont'd from page 9)

Vincent Lopez and Eddie Duchin.

At this point Uncle Sam interrupted the Morrow career and Buddy became a member of the U.S. Navy. Once he was again in civvies, he got an assignment to record an old standard, *I Can't Get Started*. In the studio there ensued quite an uproar when Morrow got a look at his solo part (which runs throughout the record). He discovered

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### MORROW (Cont'd)

it had been written in the trumpet register, many steps higher than the trombone. Buddy gave a colorfully concise opinion of the arranger's work, but was persuaded to play the part just as it was written down. Afterward Morrow was very glad that he finally agreed, because the new style of playing developed into a sound which has made Buddy's style an unmistakable one in the band business.

His reputation grew rapidly, and it wasn't long before RCA Victor signed Buddy to a recording contract with his own band. Next came the tremendously expensive gamble of taking the band on the road. There is no way of forecasting success in this kind of venture. A backlog of 50 to 60 arrangements cost over \$100 apiece. Before one date could be played, there was the matter of uniforms, advertising, traveling equipment, and the financing of \$2,000 weekly payroll.

That first season on tour was rough going, for it coincided with the period when one big band after another was giving up. Enroute to the West Coast, the only important date they had in sight was a booking at the Hollywood Palladium. At that moment along came Buddy's great recording of *Night Train*. The result was that Morrow was soon getting "name your own figure" bids for engagements.

All this happened ten years ago. But it was the beginning of a band that would make an indelible impression on popular dance music. Though not steadily in the limelight, Buddy Morrow is the type of band-leader needed to help dance music to live.

END

### EXAMS (Cont'd from page 15)

methods of teaching classes in an experienced and competent manner.

#### Amateur Examinations

In Britain, the training of a teacher of ballroom dancing is very much related to the wide range of Amateur Examinations which are conducted in British schools. Generally speaking, the keen ballroom dancer who decides to enter for the Professional Examination, Associate and above, will have previously taken his Medal Test as an amateur and thus have already attained the standard of dancing required. In that the work of a school has much to do with the entering of amateurs for Medal Tests, as a consequence, the theoretical part of the Professional Examination is often concerned with the coaching of amateurs and of Medal Test classes for these tests.

Briefly the range of Amateur Tests available is as follows:

#### GRADE EXAMINATIONS

This syllabus, for children aged under 16 years, is divided into Grades I to III and is intended as a preparation for ballroom dancing especially for the extremely young child. The concentration of the syllabus is not on a high dancing ability, since only the simplest of the basic steps are covered, and the emphasis is upon preparatory exercises, de-

portment and ballroom etiquette. Other sections cover the appreciation of musical time values by clapping and walking to various rhythms. Certain party dances of special interest and value to children, such as the Polka, Barndance, Boston Two-Step and Gay Gordons are also included.

#### MEDAL TESTS

Junior Division aged over 8 and under 16, and Senior Division over 16 are the most widely entered form of test of amateur.

Candidates are thus tested on demonstration only and are marked on their Timing, Poise, Balance, Style, Rhythm and Footwork. In broad terms, candidates dance the basic figures of the Waltz, Foxtrot, Quickstep in the Bronze medal; in the Silver medal, standard variations are added and the Tango is included; in the Gold and Gold Star medals, advanced figures may also demonstrate Rhythm or Crush dancing in slow and quick tempo.

Junior division candidates are recommended not to present too advanced figures since in all these tests correct style and footwork in the simple figures are required, in preference to a less polished attempt at the more advanced and intricate steps.

#### ONE DANCE TESTS

These are a form of Medal Test recently introduced for the beginner and the candidate who does not wish to devote too much time and expense to the training in the Medal Test proper. In these tests, candidates may enter for Bronze, Silver and Gold awards in one dance only, usually commencing with the Bronze in Waltz, or Waltz and Quickstep, and in later sessions completing their Bronze in Foxtrot and Tango and moving on to the Silver and Gold awards in the single dances. It is found that this form of test is especially suitable for Junior candidates as forming a more gradual approach to dancing in the Examination Room.

A similar range of Examinations, both Professional and Amateur, is conducted by the Latin-American Dance Branch and the Victorian and Sequence Dance Branch of the Society.

END

### FEZZIWIG (Cont'd from page 6)

tionate grouping; old top couple always turning up in the wrong place, new top couple starting off again, as soon as they got there; all top couples at last, and not a bottom one to help them! When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!" and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorning rest, upon his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, exhausted, on a shutter, and he were a brand-new man resolved to beat him out of sight, or perish.

There were more dances and there were forfeits, and more dances, and there was cake, and there was negus, and there was a great piece of Cold Roast, and there was a

great piece of Cold Boiled, and there were mince-pies, and plenty of beer. But the great effect of the evening came after the Roast and Boiled, when the fiddler (an artful dog, mind! The sort of man who knew his business better than you or I could have told him!) struck up "Sir Roger de Coverly." Then old Fezziwig stood out to dance with a good stiff piece of work cut out for them; three or four and twenty pair of partners; people who were not to be trifled with; people who would dance, and had no notion of walking.

But if they had been twice as many—ah, four times — old Fezziwig would have been a match for them, and so would Mrs. Fezziwig. As to *her*, she was worthy to be his partner in every sense of the term. If that's not in high praise, tell me higher and I'll use it. A positive light appeared to issue from Fezziwig's calves. They shone in every part of the dance like moons. You couldn't have predicted, at any given time, what would have become of them next. And when old Fezziwig had gone all through the dance; advance and retire, both hands to your partner, bow and curtsy, corkscrew, thread-the-needle, and back again to your place; Fezziwig "cut"—cut so deftly, that he appeared to wink with his legs, and came upon feet again without a stagger.

When the clock struck eleven, the domestic ball broke up. Mr. and Mrs. Fezziwig took their stations one on either side of the door, and shaking hands with every person individually, as he or she went out, wished him or her a Merry Christmas. When everybody had retired but the two 'prentices, they did the same to them; and thus the cheerful voices died away, and the lads were left to their beds; which were under a counter in the back-shop. *END*

#### LATIN SCENE (Cont'd from page 5)

heavy expression of the rhythm they called the mambo I learned to break into a forward-back step of my own design," Horacio informed me. Another central trait of mambo born. Describing the process in a somewhat more technical vein, Rodger Pryor Dodge wrote: "the basic mambo (is) . . . a natural evolution of the box-step which does not change the two-step rhythm or anapest of the rumba but flattened its box-like character into a forward and backward movement." The forward-back, of course, existed prior to mambo in fast rumbas or accelerated portions of medium rumbas and was labeled "the rumba charge." Now, like the total breakaway, it was magnified by mambo.

Horacio imported the forward-back mambo basic in 1943 but embellished his work with rhythmic oscillations which were simply "too eccentric" for the denizens of the Spanish-speaking dance halls of New York. Joe Vega and other New York Latinos stylized Horacio's mambo and paved the way for America's acceptance of the dance. How was Horacio's (over)



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Photo 9: "Killer Joe" maneuvers 3 gals at once in this multiple mambo.

Vega knew his Afro-Cuban and jazz dance from the ground up and had spent a dual apprenticeship at the Cuban-and Puerto Rican-frequented Park Plaza ballroom and the Harlem Savoy. What led to Vega's fusion of Park Plaza Afro-Cuban and Savoy jazz dance? There are many answers to this question but the most important clue seems to be mambo music of the late Forties, the mambo of New York. Jazz had crept into the music. Vega and his crew heard swing in Machito's sax voicings, heard bop in Tito Puente's trumpets, and with these musical trends as guide, proceeded to cross-fertilize the steps of the mambo with the jazz dance.

One of the first of the mixtures was based on *The Savoy Routine*, the famous Charleston in Lindy dress, which Vega brought to the floor of the Palladium in 1949 (See Photo 6). In merging Charleston with mambo pacing, Vega was something of a prophet, for by 1953 it was one the mamboists' favorite weapons. (A contemporary revival of Charleston had much to with it.)

*The Sugar Foot* was another Lindy invention Vega liked and carried over to mambo. The forward criss-cross steps of Sugar Foot went well with the mambo forward-back basic (Photo 7). Sugar Foot derived from a history of extremely competent interpretation; at the Savoy sparkling passages of ice-skating steps had often adorned the movement. Here was a dividend of virtuosity the Puerto Ricans much admired.

The hybrids of Vega were a smash success in a half dozen ballrooms around New York, but there was another dance alchemist whose work was destined to become equally influential—Frank ("Killer Joe") Piro. Piro was born the son of an Italian-American tailor in East Harlem on March 2, 1921. When he joined a baseball-social club, "The Green Robins," at the age of 14 he stepped into the world of the jazz dance. For the music at the club house was swing, the "orchestra" was a modest victrola, and the goal of the youngsters was to master the Lindy and a place among the Savoy "400," an enclave of experts. Piro spent night after night by the club record player, "pounding the beat into myself." He reached his goal around 1937. He was welcomed in the "400" and won a special Savoy ring which enabled him to enter the ballroom at a reduced price, no mean benefit in the Depression. Membership in the "400" put Piro at close range with jazz dance greats, and he proved himself worthy of the windfall: in 1942 while in the Coast Guard he won the Jitterbug Championship at the New York Harvest Moon Ball. By 1944 he was a fledgling celebrity, a sort of Lindy adviser to the great of theatre and screen at the Stage Door Canteen in New York. Here was an American white of Italian descent who, by means of movements dreamt up by Negroes on the floor of the Savoy in the Thirties, had found a short-cut to fame.

World War II eventually took Piro to the West Indies where he came face-to-face with

"The Marine Tigers," a wild-eyed group of hostesses in Guantánamo, Cuba. Piro still speaks of their rumba velocity with admiration: "When they went, man, they went!" The Marine Tigers taught Piro how to throw the hips with each "slap" on the conga drum, and sundry other tricks of Afro-Cuban dance delivery. Piro's real forte remained the Lindy but his ear, nevertheless, had been primed for mambo.

When Piro returned to civilian life he found bebop in the ascendancy, and swing, the music sacred to the Lindy, in a serious decline. What happened to the Lindy Hoppers? Some danced to rhythm-and-blues and some carried on superbly and brought the jazz dance to the Newport Festival. But others found that mambo, the swing of the Afro-Cuban world, had given their music a new lease on life, and dancers who had grown up with *Tuxedo Junction* and *King Porter Stomp* came to the Palladium where choice fragments of the music of their youth were nightly recombined with Cuban melodic phrases and keys in a rhythmically more complicated vein.

Bi-lingual, Vega could turn Lindy on or off, as it were, but Piro's commitment was evidently more binding: he jitterbugged the majority of his mambo steps and favored Lindy "embrace position." Vega did not. Close-in or far apart, the Lindy-mambo of Piro was superb and he won so many prizes during his first year of tenure at the Palladium — "throwing his joints in opposing directions, unbelievable but possible to him"—that the management made him master of ceremonies and house teacher, positions he has held ever since.

The first jitterbug notion Piro brought intact to mambo was *The Smooch*, a jolly particle of affection (Photo 8). The cheeks of man and woman were pressed together tightly, the waists were slightly bent, the man's right hand pulled the woman's left to knee level, and their backs raked off in opposing directions, making a circumflex accent over the action. Piro followed this import with aerial-mambo and mambo-boogie.

One of the more interesting mechanisms Piro smuggled into mambo (aided in this endeavor by Joe Vega and Teddy Brown) was a flexible Savoy concept known as *Working the Chicks*. The word "concept" is used advisedly for here was not an absolute movement but a wholly improvised sort of game: one man Lindy-ing with two or more girls at the same time. As Leon James recalled: "We did it for kicks. You had to keep the girls moving in rhythm, step, and time." *Working the Chicks* was at the same time a genial dissection of female authority, a show of male strength that stood in contrast to much of ballet and modern dance where men seemingly, are dominated by women.

The wide latitude of movement offered by *Working the Chicks* appealed to Puerto Ricans who filled the space with anything that came into their minds. It took root at the



Photo 10: Piro doesn't mind at all a partner of Amazon height.

mambo stylized? Instead of breaking forward violently, with the body savagely snapped back as Horacio was wont to do, Joe Vega modified the movement and taught his partners and pupils to *rock* forward: Horacio's jagged style was bypassed. And Vega slowed down the stepping "so that the laymen could feel the one-and-two." Thus grew the total breakaway and the forward-back into the mambo.

Puerto Rican-born Jose Vega was 18 months old when in 1922 his parents brought him to New York City. He grew up in Manhattan and became both literally and psychologically speaking, completely bi-lingual (unlike the Puerto Ricans of the great postwar migration who were reared on the island and often had no English). His dancing became equally bi-lingual. By the time he was 20



Palladium as *Triangle Mambo* (see *Ballroom Dance Magazine*, March 1960) and survived as a staple of informal entertainment. Piro still takes time out to demonstrate the pleasures involved in marshalling a traffic of three beautiful women around a mambo basic (Photo 9), but the Puerto Ricans and mainland Negroes of the Sixties have claimed the concept as their own. A peak in the history of this mambo sub-species occurred in September 1959 when William Pittman, the story goes, lined up twenty women at the Palladium and mamboed with all of them, moving up and down the line and keeping each lass spinning, and parceling out special choreographic challenges and admonishments. A landmark in the battle of the sexes.

Even Amazons were neutralized by the Lindy-mambo of Joe Piro. "I used to date a girl who was six-feet-two," he recalled, "but when you're dancing Lindy they're all the same size because you're turning them around." If Pittman corralled his acquaintances with mass motion, Piro cleverly by-passed his Amazon's height by twirling her under her own arm. We gain insight into the Piro smile whenever he mamboes with women whose altitude exceeds his own (Photo 10).

(To be continued)

#### QUICKSTEP (Cont'd from page 7)

to all intents and purposes Rise and Fall is a natural phenomenon. If you tie a weight to the end of a piece of string and turn the string vigorously so that the weight flies round and round, the weight will also rise higher and higher the more swiftly it rotates. Similarly, as you turn while dancing, you also tend to rise and go on to the balls of your feet. Further, the faster you travel, the more you tend to rise, and these elementary facts of dynamics have all been taken into account in the development of modern ballroom dancing.

Rise is achieved by pressing upward on the ball of the foot. Let us suppose, for example, that we have our weight on the right foot, while we are turning to the right. As we turn we will almost automatically press upwards on the ball of the right foot and the heel of our left foot, when our weight is transferred to it, will be off the floor.

Rise and fall is a smooth and gradual process and must never be in the slightest degree jerky. As you acquire a little skill on the floor, you will feel this Rise and Fall taking place through your feet and ankles, with a rhythmic tension and relaxation of the appropriate muscles. There is no deliberate feeling of "I have to rise here" or "Now I have to lower."

#### Turning

When you walk forward in the street with the right foot, it is natural for your left arm and side to go forward in sympathy with it. This is another form of natural movement of which we make good use in ballroom dancing. When in a forward direction



Photos 1 and 2 (see text): Well-known British competitors and demonstrators Sam Harris and Pearl Rudd show the proper Hold.

we begin to turn to the right, for example, our left side moves forward in sympathy and helps the turning movement. Similarly when moving back and turning, the other side of the body moves into the turn.

Again, much has been written about the technique of this turning movement which is known in ballroom dancing as Contrary Body Movement, but if you will follow the instructions on the various steps carefully, you will learn how to use it without tears. Remember always, however, that the turn is started in the legs by pressure from the feet, and proceeds upwards through the hips. Many dancers who are conscious of the need for Contrary Body Movement try to initiate it in the wrong way by pushing their shoulders round. The turning motion must come through the whole body, and must be felt chiefly at the hips.

There are other aspects of this turning movement which the serious student finds fascinating and about which he never ceases to argue and theorize, but for all practical purposes, from the point of view of the beginner, no more need be said.

#### Sway

If you run at speed round a bend, you unconsciously incline the body into the axis of your turn. If you did not you would fall over. That in simple principle is another aspect of dynamics which the theory of ballroom dancing takes into account. The skilled ballroom dancer, when turning to the right, will also sway slightly into the center of his turn. But although this kind of sway can be cultivated by experts in order to enhance their "line" and style, beginners should beware. I have often seen a complete novice bend deliberately sideways from the hips, whereas all that is needed is an almost im-

perceptible sway right up through the legs and through the entire body. The speed and impetus of a normal turn is not great enough, especially in a beginner, to require much sway to counteract the tendency to lose balance.

Do not therefore worry yourself about sway, but allow it to develop naturally as your ability grows in rhythmic skill and power.

#### Learning the Steps

All the various figures which are described in the following material should first be practiced solo. Memorize each step before you practice it with a partner, and you will find that the whole pattern of every figure is then much easier to perform. If you have to think of your partner as well as the steps themselves, before you are ready, you will add unnecessarily to your difficulties.

Remember too that the man should lead the dance. The initiative should always rest with him. It is surprising how easy it is for his partner to follow him provided he makes each of his steps positive enough and with the right amount of impetus. The lady should therefore keep her body as still as possible, allowing it to follow the man's indications, which will come quite clearly from the movement of his body provided he retains contact with his partner. This contact is achieved first of all because the weight of the body, both for him and for his partner, is kept forward, and by a firm but not tight pressure of his right hand on her back.

Although the various descriptions have been kept to a minimum, certain terms are necessary if these descriptions are to be made quite clear. The long experience of many teachers has shown that the best way of

(over)

## QUICKSTEP (Cont'd)

indicating the direction the dancer should be facing at any given moment is by means of certain terms relating to what is known as the "line of dance," in other words the general anti-clockwise direction followed round the room.

At certain points in a turning movement directions are given in written instructions to indicate where the dancer should be facing, and these directions can best be illustrated by means of Diagram 1. This diagram speaks for itself, for no matter where the dancer is on the floor each of the very simple directions is perfectly clear.

Only one point needs to be explained: when the pupil reaches a corner and then starts to move along another side of the room, this general direction becomes known as the "new line of dance," losing the prefix "new" as soon as this line of direction has been established.

### THE QUICKSTEP BY PHYLLIS HAYLOR

*Note: Phyllis Haylor is a Fellow and Examiner of the Imperial Society of Teachers of Dancing. At her famous school in Kensington she has established a world-wide reputation for her ability to teach beginners, students and teachers themselves. She has a flair for clear and illuminating description with great insight into the difficulties beginners are likely to encounter. The method by which she describes this dance is of her own devising. This method, together with the use of photographs of shoes in the correct foot placings, an idea which was first exploited with great success a few years ago in "The Dancing Times," gives each description the utmost clarity. In addition to this, Miss Haylor, at the end of each of the descriptions, gives invaluable hints to help in the correct performance of various figures. Herself a former champion, she now judges most of the major competitions. No teacher has greater experience than Miss Haylor in this particular kind of instruction. A.F.*

### QUICKSTEP — Introduction

The Quickstep is, perhaps, the most frequently performed of the four standard dances because more dance music is written in 4/4 time than in any other. Although the speed of music may vary considerably from Foxtrot to very fast Quickstep, there is one basic step which can satisfactorily be adapted to any tempo. It can easily be followed by different partners and can be danced continuously round the floor without the need of any other figures.

This figure, named the Quarter Turns, consists of eight steps, four of which turn to the right and four to the left. Just as the Natural and Reverse Turns are the framework of the Waltz, the Quarter Turns are the foundation of the Quickstep and all beginners, whatever their ambition should first

learn this figure.

The Quarter Turns like most Quickstep figures are based on a Walk and a chassé. The Walk is described in the preceding "Necessary Practical Preliminaries" and should be practiced both forwards and backwards to fairly fast music solo and then with a partner. A preparatory exercise could be eight walking steps forward, commencing with the right foot and checking at the extent of the stride on the eighth movement, remembering that the weight of the body will not go fully over the forward foot if a backward walk is to follow. Backward walks can then be practiced again, taking eight steps back before checking and repeating the forward walks. These practice walks are a valuable exercise in weight control and also give confidence in the ability to "lead" from forward to backward movements and vice versa.

The chassé action is a movement of three steps: "side, close, side, side, close, back" or "side, close, forward" usually timed Quick, Quick, Slow; the closing of the feet comes on the second step. The construction and timing of a chassé can be practiced by doing the following exercises. When they have been practiced individually, they can be danced in sequence.

1. Right foot to side. ♀; Left foot closes to right foot. ♀; Right foot to side. S.
2. Left foot to side. ♀; Right foot closes to left foot. ♀; Left foot to side. S.
3. Right foot to side. ♀; Left foot closes to right foot. ♀; Right foot forward. S.
4. Left foot to side. ♀; Right foot closes to left foot. ♀; Left foot back. S.

A full description of the Quarter Turns in their more advanced stage will follow, but the absolute beginner will find it more easy to follow the instruction given below which aims at showing how the walk and chassé he has practiced can be amalgamated into a simplified form of the Quarter Turns within the reach of even the most inexperienced dancer.

### Man

Commence with feet together weight on right foot facing line of dance.

Walk forward on left foot. S.

1. Right foot forward, commencing to turn left side of body to right. S.
2. Left foot to side facing wall. ♀.
3. Right foot closes to left foot. ♀.
4. Left foot to side. S.
5. Right foot back in straight line with left foot, commencing to turn right side of body to left remembering to lower right heel. S.
6. Left foot short step to side on same line, toe pointing down line of dance. ♀.
7. Right foot closes to left foot, changing weight. ♀.
8. Left foot forward in straight line with right foot. S.

### Lady

Commence with feet together weight on left foot backing line of dance.

Walk back on right foot. S.

1. Left foot back, commencing to turn left side of body to right. S.
2. Right foot to side backing wall. ♀.
3. Left foot closes to right foot. ♀.
4. Right foot to side and slightly forward between partner's feet. S.
5. Left foot forward in straight line with right foot, commencing to turn right side of body to left. S.
6. Right foot to side continuing to turn. ♀.
7. Left foot closes to right foot, changing weight, backing line of dance. ♀.
8. Right foot back in straight line with left foot. S.

These simple Quarter Turns can be alternated with Walks as a method of practice. For example, take four Walks commencing on the right foot then dance the Quarter Turns commencing facing line of dance and end with weight on left foot, then repeat the Walk and Quarter Turns.

In a short time it should be possible to leave out the Walks and to dance the Quarter Turns continuously.

Make sure that you have grasped this figure thoroughly and completely before continuing further; since the Quarter Turns are the basic movement of the Quickstep, there is no point in attempting any of the other figures unless this one is thoroughly understood.

(Continued next month)

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Dec. 3-4: DANCE EDUCATORS OF AMERICA, Statler-Hilton Hotel, Cleveland: Nino & Helen Settineri.

Dec. 11: N. Y. SOCIETY OF TEACHERS OF DANCING, Edison Hotel, NYC: Christmas Party: Entertainment: dancers, William Mussara & Claire Almeida, Frederick Rust & Avril Burgess, singer, Dino Dante.

Dec. 11: DANCE TEACHERS CLUB OF BOSTON, Somerset Hotel, Boston.

Dec. 27-28: CHICAGO NAT'L ASSN. OF DANCE MASTERS, INC., Morrison Hotel, Chicago: Don Byrnes, Bill DeFormato, Ronald Dodd, Grace V. Hansen, Charles Mattison, Alice Swanson, Florence S. Young, Joe Cornell.

Dec. 27-29: TEXAS ASSN. TEACHERS OF DANCING, Statler-Hilton Hotel, Dallas, 31st Annual Convention. Dec. 29-30, Ballroom Session: Jim Clelland, Franc Peri, Margaret Powell, Margie Stubblefield.

Dec. 28-29: DANCE MASTERS OF AMERICA, NYC Chapter, Edison Hotel, NYC: Bob & Doris Belkin, Albert & Josephine Butler, John & Kiki Clancy, Alex & Mona Desandro, Lucille Dubas, Phil Jones, Dolores Magwood, John Phillips, Joe Rechter, George & Marion Rutherford, James Smith. Dec. 29, DMA Novice Contest (Waltz, Foxtrot, Tango).

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4-503	SOUTH APRIL IN PORTUGAL	Fox Trot Fox Trot	Medium Medium	George Poole George Poole
4-504	JA-DA GREEN DOOR	Fox Trot Fox Trot	Med. Fast Med. Fast	George Poole George Poole
4-505	SHOULD I? JUST ONE OF THOSE THINGS	Fax Trot Fox Trot	Fast Fast	George Poole George Poole
4-506	SINGIN' THE BLUES JOHNSON RAG	Swing Swing	Medium Med. Fast	George Poole George Poole
4-523	AIN'T WE GOT FUN SINGIN' THE BLUES 'TIL MY DADDY COMES HOME	Fox Trot Swing	Medium Med. Slow	George Poole Clark Richards
4-524	MOUNTAIN GREENERY POOR BUTTERFLY	Quickstep Fox Trot	Fast Med. Slow	George Poole George Poole
4-526	LOUISE/CECELIA/ SIOUX CITY SUE I LOVE MY BABY	Fox Trot	Med. Fast	Bonnie Lee
4-527	BACK HOME IN INDIANA ST. LOUIS BLUES	Fox Trot Fox Trot	Med. Fast Med. Fast	Bonnie Lee Bonnie Lee
4-528	AYALON/I FOUND A MILLION DOLLAR BABY/SAM CHINA BOY	Fox Trot	Med. Fast	Bonnie Lee
4-529	WABASH BLUES MAKIN' WHOOPEE	Fax Trot Cha Cha	Medium Medium	Bonnie Lee Bonnie Lee
4-530	WOODCHOPPER'S BALL CLARINET POLKA	Swing Polka	Med. Slow Slow	Bonnie Lee Bonnie Lee
4-532	MEAN TO ME WITH MY EYES WIDE OPEN	Fax Trot Fox Trot	Slow Slow	Memo Bernabei Memo Bernabei
4-533	PEG O' MY HEART OUT OF NOWHERE	Fox Trot Fox Trot	Slow Slow	Memo Bernabei Memo Bernabei
4-534	MY BABY JUST CARES FOR ME AT SUNDOWN	Fax Trot Swing	Medium Medium	Memo Bernabei Memo Bernabei

## WALTZES

4-587	W'LL I DO? FASCINATION	Waltz Waltz	Slow Slow	George Poole George Poole
4-588	WE'RE DANCING ARM IN ARM 'TIL WE MEET AGAIN	Waltz Waltz	Slow Slow	George Poole George Poole
4-589	SHADOW WALTZ YOU TELL ME YOUR DREAM	Waltz Waltz	Med. Slow Medium	George Poole George Poole
4-510	I'LL SEE YOU AGAIN HOHE DE RONDO	Waltz Waltz	Slow Slow	George Poole George Poole
4-511	OH, WHAT A BEAUTIFUL MORNING HI-LILI, HI-LO	Waltz Waltz	Med. Fast Med. Fast	George Poole George Poole
4-512	FALLING IN LOVE WITH LOVE CIRIBIRIBIN	Waltz Waltz	Fast Fast	George Poole George Poole
4-522	TENDERLY DRIFTING AND DREAMING	Waltz Waltz	Slow Slow	George Poole George Poole
4-525	CROSS OF GOLD TWILIGHT WALTZ	Waltz Waltz	Slow Slow	George Poole George Poole
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4-537	NIGHTS OF GLADNESS 'TIL TOMORROW THE TERRY THEME	Waltz Waltz Waltz	Medium Slow Slow	Bonnie Lee Memo Bernabei Memo Bernabei

## LATIN RHYTHMS

Catalog No.	Titles	Rhythm	Tempo	Orchestra
4-513	ADIOS MUCHACHOS LA COMPARSITA	Tango Tango	Med. Slow Med. Slow	George Poole George Poole
4-514	ANYTHING CAN HAPPEN MAMBO UN POQUITO DE TU AMOR	Mambo Mambo	Med. Slow Med. Slow	George Poole George Poole
4-515	PIEL COMELA GREEN EYES	Rhumba- Baler Rhumba	Slow Med. Slow	George Poole George Poole
4-516	LINDA MUJER QUIZAS, QUIZAS, QUIZAS	Rhumba Rhumba	Med. Fast Medium	George Poole George Poole
4-517	OYE NEGRA MI RIVAL	Samba Cha-Cha-Cha	Slow Medium	George Poole George Poole
4-518	BRAZIL TICO-TICO	Samba Samba	Medium Medium	George Poole George Poole
4-519	CECELIA YOU JUST WANT TO CHA CHA	Cha Cha Cha Cha	Medium Medium	George Poole George Poole
4-520	THIRD MAN THEME ALL I DO IS DREAM OF YOU	Cha Cha Cha Cha	Medium Medium	George Poole George Poole
4-521	COCKTAILS FOR TWO MI RIVAL	Cha Cha Cha Cha	Medium Medium	George Poole George Poole
4-525	MY MAN CHA CHA MAGIC IS THE MOONLIGHT	Cha Cha Rhumba/Chalo	Slow Medium	Memo Bernabei Memo Bernabei
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